



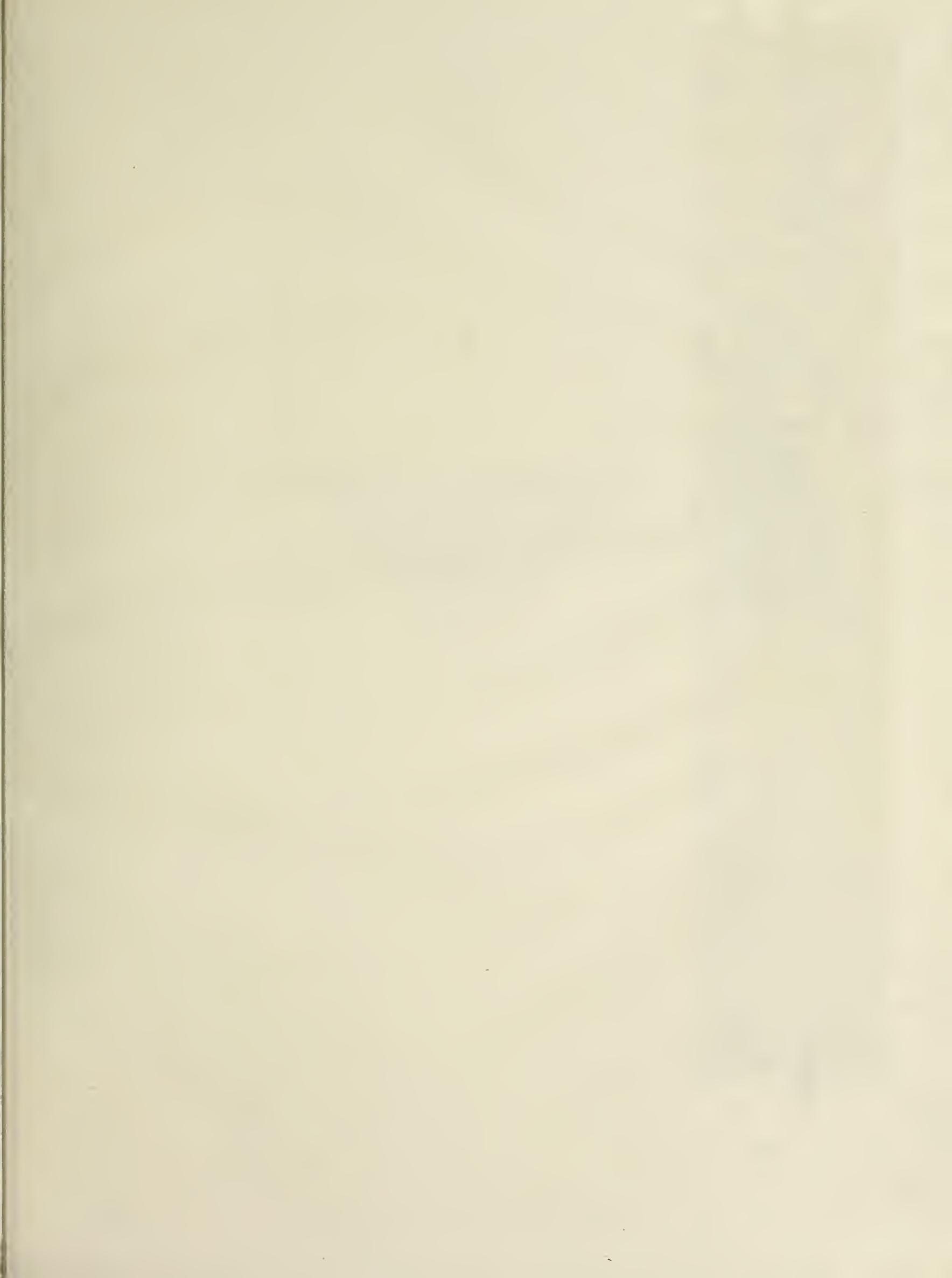
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RECITAL HAS BARD FOR MUSIC THEME

Suzanne Bloch Plays Works
of Shakespeare's Day on Lute
and Virginal in Fischer Hall

On the program Suzanne Bloch's recital at Carl Fischer Concert Hall Saturday night was listed only as the sixty-third concert to be presented by the Society of the Classic Guitar. With justice, though, it could have been billed as "Music in Shakespear's Time."

Miss Bloch illustrated this theme in three different ways. Most obviously, she performed five pieces so well known to Shakespeare and his contemporaries that he knew he could refer to them in his plays either for a joke or to achieve a dramatic effect. 10-20-52/12

In her group of lute solos there was "Fortune My Foe," referred to in "Titus Andronicus"; "Heartes Ease," mentioned in "Romeo and Juliet," and "Greene Sleeves," which is still well enough known that it fetches a laugh when Falstaff in "The Merry Wives of Windsor" says "Let the sky rain potatoes, let it thunder to the tune of 'Green Sleeves.'"

In Miss Bloch's group of songs to the lute there was "Heigh Ho, for a Husband," which Beatrice and Margaret bandy about in "Much Ado About Nothing." And in Miss Bloch's group of solos for the virginal was "Wops doe me no harme good man," an anonymous piece that she is convinced is the one the servant in "The Winter's Tale" refers to when he explains that the pedlar at the door knows a song with the refrain, "Whoops, do me no harm good man."

The second way the Shakespeare theme was demonstrated was through the instruments of the concert. Listening to the lute, with its two strings for each note, one realized with what uncanny precision Shakespeare made Caliban describe the music he heard. Those paired strings, tuned in unison, do make it a "twangling" instrument that "hums" about the ears.

Finally and unspokenly the whole program was animated by the Elizabethan concept of music. In the matter of practice there was music-making with members of the family and with friends, for in one group Miss Bloch was joined by her husband, Paul Smith, who played the recorder, and for the lute duets she was joined by Vladimir Bobri, the president of the sponsoring society.

Not only did all three perform in the manner that the books tell us was common with the Elizabethans—that is, as cultivated, sensitive and skillful aficionados, but they made the sort of music that Shakespeare knew. Again one has the proof from Caliban's words. It might have seemed too miniature for some listeners, but the hall was indeed filled with "sounds and sweet airs that give delight and hurt not."

R. P.

This copy of "A Book of Shakespeare's Songs" is one of an
edition of two hundred copies printed on Italian hand-
made paper. It was begun on the twenty-ninth
day of August, one thousand nine hundred
and one, and finished on the eighth
day of October, one thousand
nine hundred and three

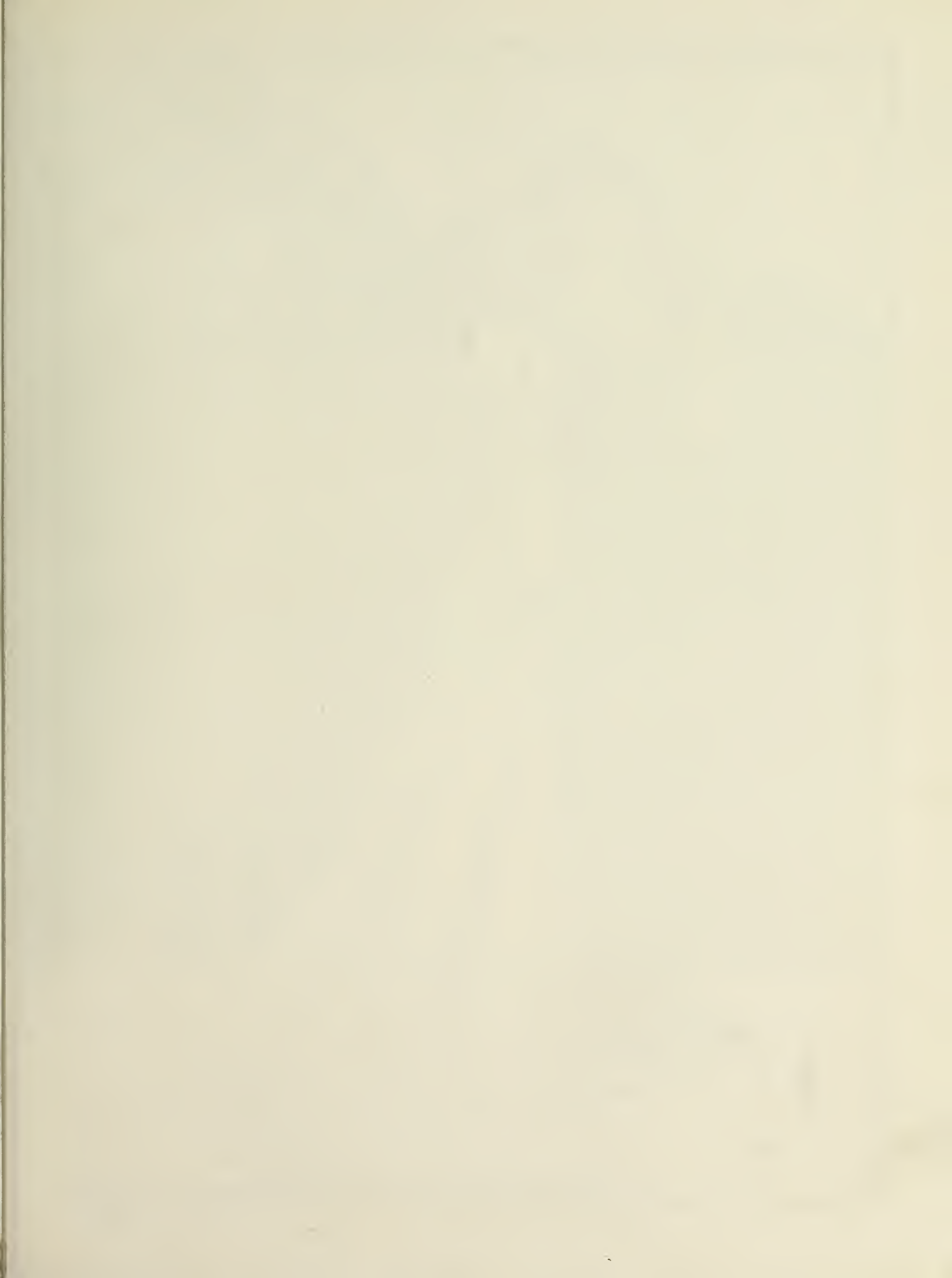
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Book of
Shakespeare's
Songs



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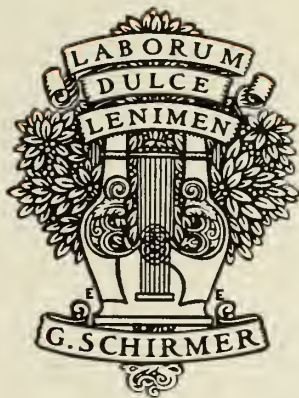


Edward Edwards



Book of Shakespeare's Songs

With Musical Settings by Various Com-
posers The whole Arranged and
Decorated by Edward Edwards



New York: G. Schirmer

M dccc iii

Neogenes Cell.

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Feb. 10. 1903

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Book of
Shakespeare's
Songs





**The Poor Soul Sat Sighing
by a Sycamore Tree**

The poor soul sat sighing by a sycamore
tree,

Sing all a green willow,
Her hand on her bosom, her head on her
knee,

Sing willow, willow, willow.
The fresh streams ran by her, and mur-
mur'd her moans,

Sing willow, willow, willow;
Her salt tears fell from her, and soften'd
the stones;

Sing willow, willow, willow;
Sing all a green willow shall be my garland.



The Poor Soul Sat Sighing by a Sycamore Tree

Lento, non troppo.

mf rf rfp rf pp

Ped. *

Old Melody con espress.

1. The poor soul sat sigh - ing by a
2. The fresh streams ran by her, and

pp

ritardando molto... a tempo.

sy - ca - more tree, } Sing all a green wil - low; } Her
mur - mur'd her moans; }

pp

col canto.

rit. molto.

ppp

hand on her bo - som, her head - - - - on her knee, } Sing
 salt tears fell from her, and soft - - - en'd the stones;

a tempo.
p

wil - low, wil - low, wil - low, Oh! wil - low, wil - low, wil - low must

mp

ritardando. *mf a tempo.*
 be my gar - land: Sing all a green wil - low,

pp *mf*

p

wil - low, wil - low, wil - low. Ah me! the green wil - - low must

dolce.

pp *ritardando.*

be my gar - land.

a tempo. pp

pp *col canto.*

f

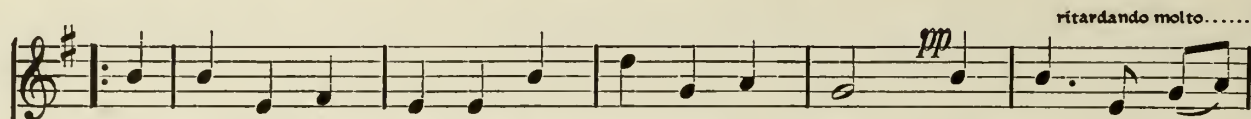
rfp

rf

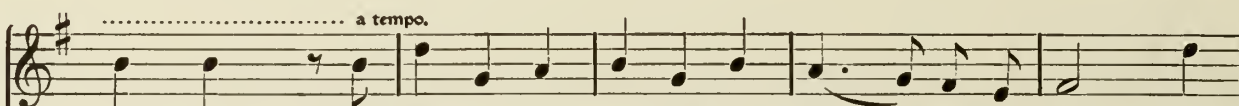
Ped.

*

pp



3. Come, all you for - - sak - en, and mourn you with me; } Sing all a green
4. Take this for my fare-well and lat - est a - - dieu, }



wil - low; } Who speaks of a false love, mine's fals - - er than he, } Oh!
Write this on my tomb, that in love----- I was true, }



wil - low, wil - low, wil - low, Oh, wil - low, wil - low, wil - low must be my gar -



mf a tempo. *p*

land: Sing all a green wil - low, wil - low, wil - low, wil - low, Hh

pp *mf* *dolce.*

pp ritardando.

me! the green wil - low must be my gar - land.

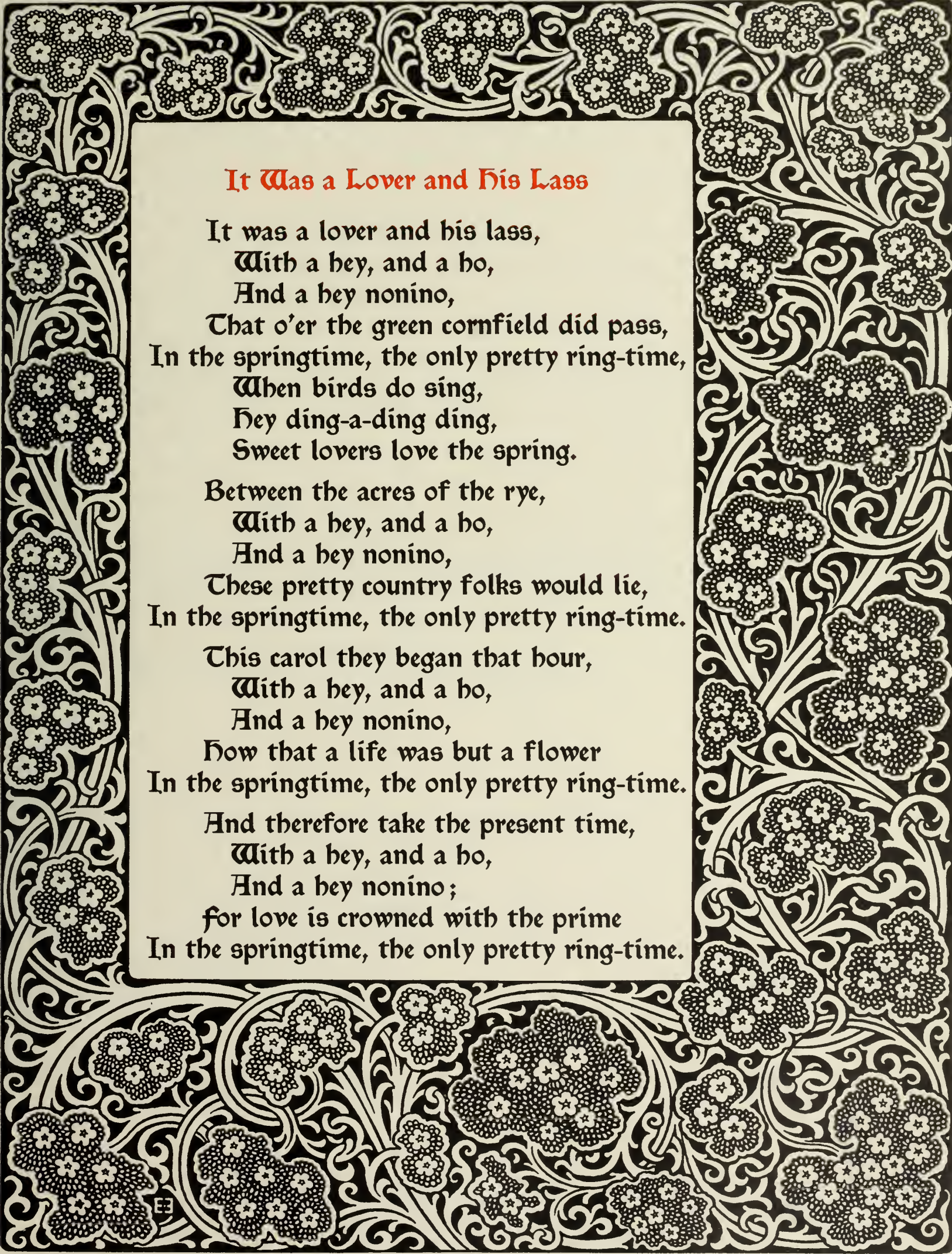
pp col canto. a tempo. *rf* *rfp* *rf*

Ped. *

poco espress.

pp *pp*





It Was a Lover and His Lass

It was a lover and his lass,
With a hey, and a ho,
And a hey nonino,
That o'er the green cornfield did pass,
In the springtime, the only pretty ring-time,
When birds do sing,
Hey ding-a-ding ding,
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho,
And a hey nonino,
These pretty country folks would lie,
In the springtime, the only pretty ring-time.

This carol they began that hour,
With a hey, and a ho,
And a hey nonino,
How that a life was but a flower
In the springtime, the only pretty ring-time.

And therefore take the present time,
With a hey, and a ho,
And a hey nonino;
for love is crowned with the prime
In the springtime, the only pretty ring-time.

It Was a Lover and His Lass

Thomas Morley

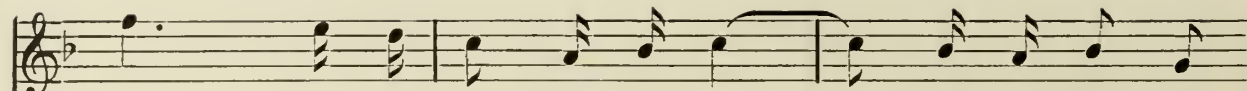
The first system of the musical score is in 2/4 time with a key signature of one flat (B-flat). It begins with a treble clef staff containing a whole rest, followed by three measures of whole rests, and ends with a repeat sign and a half note G4. Below this is a grand staff (treble and bass clefs) starting with a forte (*f*) dynamic. The melody in the treble staff is a lively dance tune, and the bass staff provides a rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

1. It---
2. Be -
3. This
4. Then

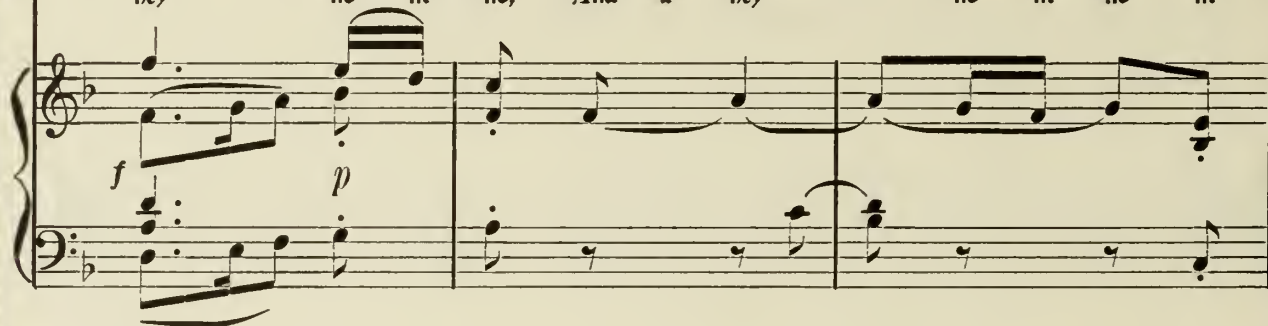
The second system continues the melody and accompaniment from the first system. It consists of a single treble clef staff with a melody line. The lyrics are written below the staff.

was a lov - er and his lass, With a hey, with a ho, with a
tween the a - cres of the rye, With a hey, with a ho, with a
car - ol they be - gan that hour, With a hey, with a ho, with a
pret - ty lov - ers, take the time, With a hey, with a ho, with a

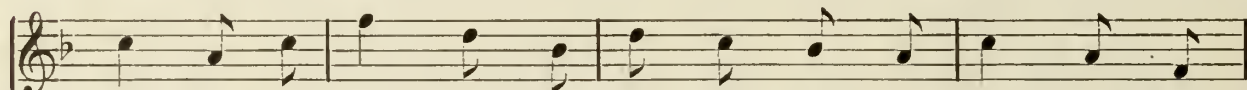
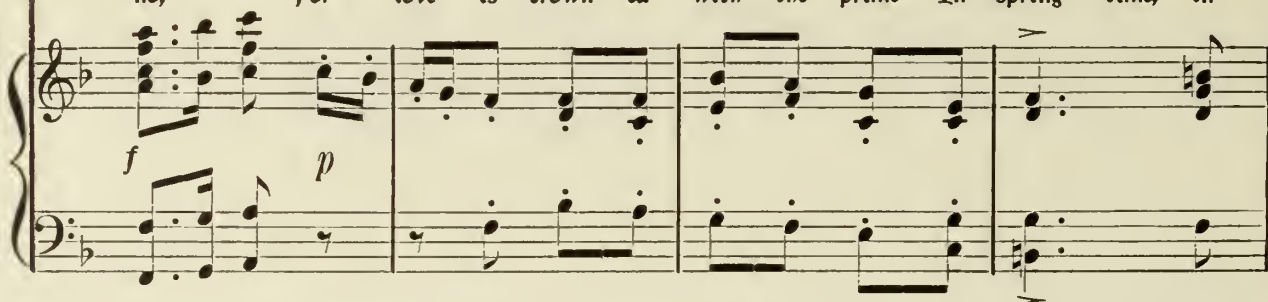
The third system continues the musical score. It features a grand staff with treble and bass clefs. The melody is in the treble staff, and the bass staff provides accompaniment. The system includes a *sfp* (sforzando piano) dynamic marking in both staves.



hey no - ní - no, And a hey ----- no - ní - no - ní -
hey no - ní - no, And a hey ----- no - ní - no - ní -
hey no - ní - no, And a hey ----- no - ní - no - ní -
hey no - ní - no, And a hey ----- no - ní - no - ní -



no, That o'er the green corn - fields did pass, In spring - time, in
no, These pret - ty coun - try fools did lie, In spring - time, in
no, How that life was but a flow'r, In spring - time, in
no, for love is crown - ed with the prime In spring - time, in



spring - time, in spring - time, The on - ly pret - ty ring - time, When



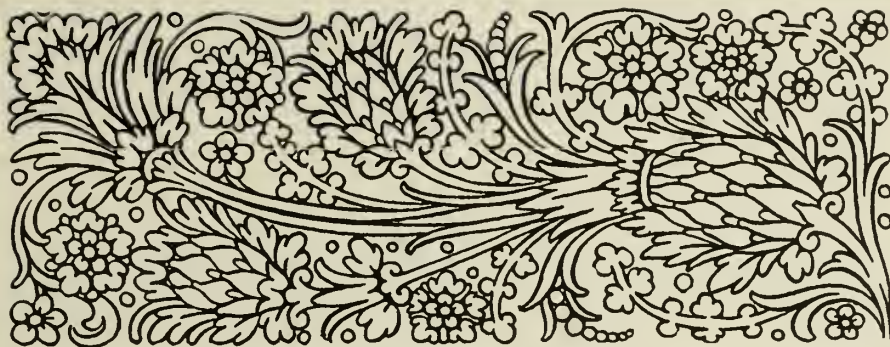
birds do sing, Hey ding a ding a ding, Hey ding a ding a ding, Hey

sf *sf* *p*

ding a ding a ding, Sweet lov - ers love the spring.-----

colla parte. *f a tempo.*





She Never Told Her Love

She never told her love,
But let concealment, like a worm i' the bud,
feed on her damask cheek; she pin'd in
thought;
And, with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at grief. . . .



She Never Told Her Love

Largo assai, e con espressione. (♩ = 92)

J. Haydn

The musical score is written for piano in G major, 3/4 time. It consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has two staves. The third system has two staves. Dynamics include p (piano), f (forte), and fz (forzando). The score is framed by a decorative border.

VIOLE (to the Duke).

She nev - er told her

f *p*

Ped. *

love, she nev - er told her love, But let con -

fz *p* *pp*

ceal - ment, like a worm in the bud,

(i')

feed on her da - - mask cheek;

dolce e p

She

f

p

sat, like pa - tience on a mon - u - ment,

f



Smil - ing, smil - - ing at--- grief,

p *mol.* *f*

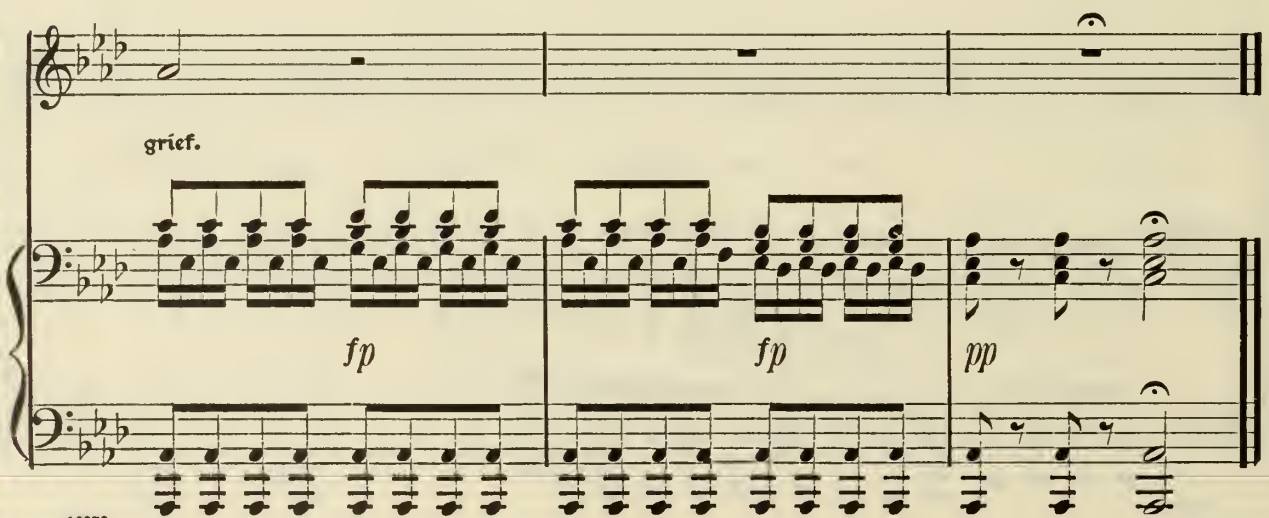
This system contains the first staff of music. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with a fermata over the final note. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It includes a piano (*p*) and mezzo-forte (*f*) dynamic marking, along with a *mol.* (molto) tempo marking.



smil - ing, smil - - ing at

p

This system contains the second staff of music. The vocal line continues the melody from the first system. The piano accompaniment features a piano (*p*) dynamic marking and a *mol.* (molto) tempo marking.



grief.

fp *fp* *pp*

This system contains the third staff of music. The vocal line concludes with a fermata. The piano accompaniment features a piano (*p*) and mezzo-forte (*f*) dynamic marking, along with a *mol.* (molto) tempo marking.





Blow, Blow, Thou Winter Wind

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot;
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.

Heigh ho! sing heigh ho! unto the green
holly;
Most friendship is feigning, most loving
mere folly:
Then heigh ho, the holly!
This life is most jolly!

Blow, Blow, Thou Winter Wind

Allegretto.

Dr. Thomas H. Arne

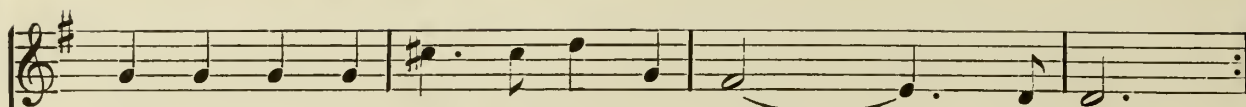
First system of the piano introduction. The treble clef staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass clef staff begins with a half note G3, followed by a quarter note A3, and then a half note B3. The music is in C major and 2/4 time. Dynamics include *p* (piano) and *f* (forte).

Second system of the piano introduction. The treble clef staff continues with a half note C5, followed by a quarter note B4, and then a half note A4. The bass clef staff continues with a half note C4, followed by a quarter note B3, and then a half note A3. Dynamics include *dim.* (diminuendo).

First line of the vocal melody. The treble clef staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The music is in C major and 2/4 time.

Blow, blow, thou win - ter wind,--- Thou art not so un - kind, Thou
freeze, freeze, thou bit - ter sky,---- Thou dost not bite so nigh, Thou

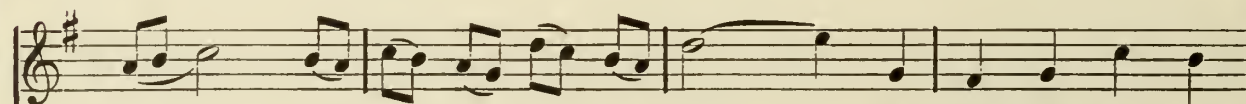
Third system of the piano accompaniment. The treble clef staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass clef staff begins with a half note G3, followed by a quarter note A3, and then a half note B3. Dynamics include *pp* (pianissimo).



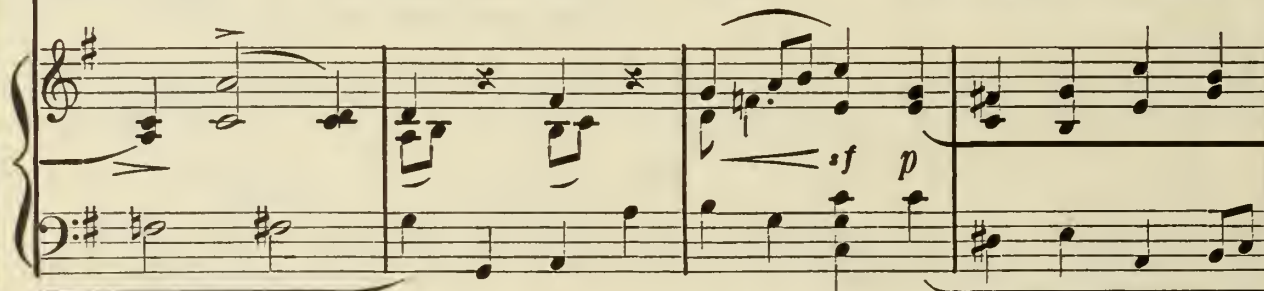
art not so un - kind As man's in - grat - - - i - tude.
dost not bite so nigh As ben - e - fits - - - - - for - got.

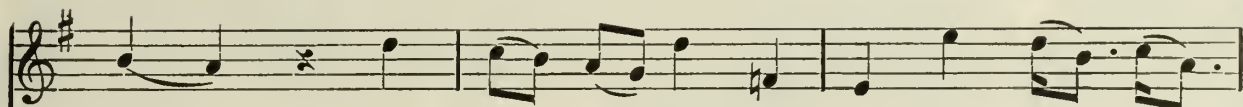


Thy tooth is not so keen, - - - - - Be - cause thou art - - not - -
Tho' thou the wa - ters warp, - - - - - Thy sting is - - - not - - so - -



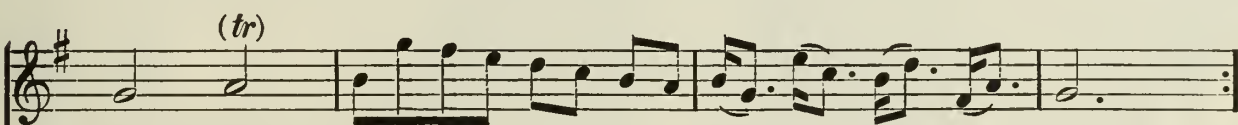
seen, - - - Thy tooth is - - not so - - keen, - - - - - Be - cause thou art not
sharp, - - - Thy sting is - - not so - - sharp - - - - - As friend re - mem - ber'd





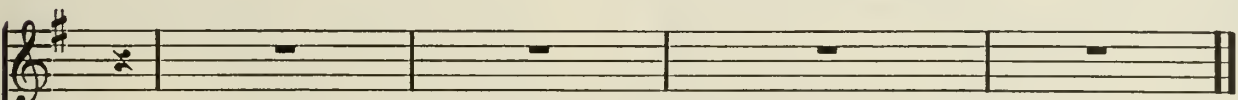
seen, ----
not, ----

Al - though thy-- breath be rude, al - though thy--
Thy sting is --- not so sharp As friend re - -



breath be
mem - ber'd

rude, ----- al - though thy breath be rude.
not, ----- as--- friend re - mem - ber'd not.







Hark! hark! the Lark at Heav'ns Gate sings

Hark! hark! the lark at heav'ns gate sings,
And Phœbus 'gins arise,
His steeds to water at those springs
On chalic'd flowers that lies:
And winking Marybuds begin
To ope their golden eyes;
With every thing that pretty is,
My lady sweet, arise;
Arise, arise!

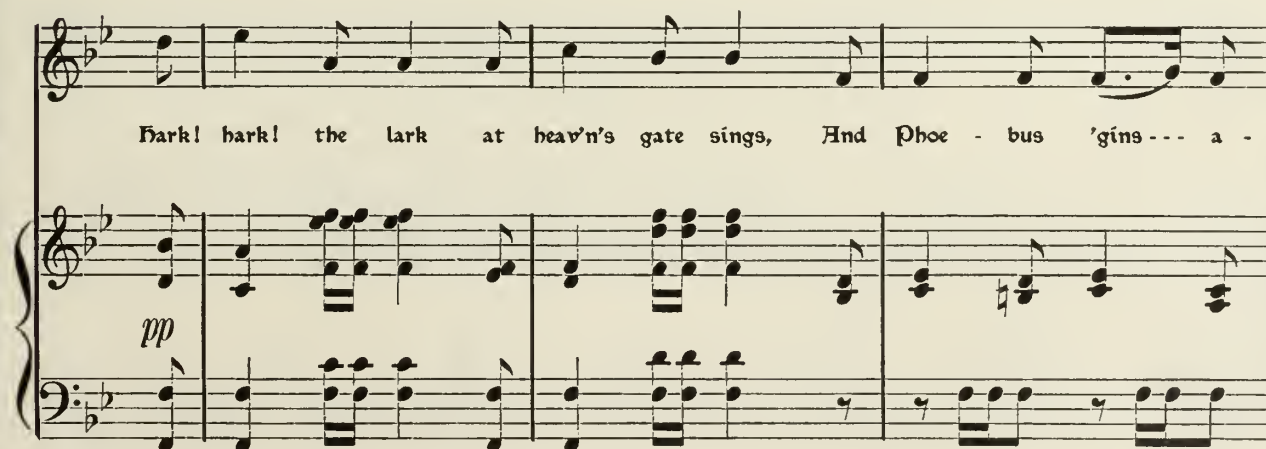


Hark! hark! the Lark at Heav'n's Gate sings

Allegretto. f. Schubert



FINE.



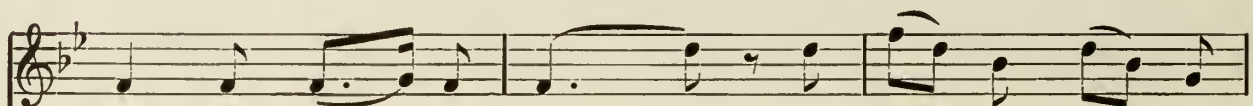
Hark! hark! the lark at heav'n's gate sings, And Phoe - bus 'gins --- a -

pp

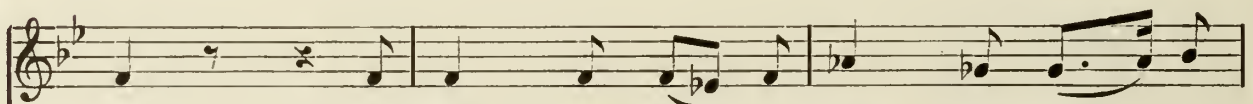




rise, ----- His steeds to wa - ter at those springs On



chal - ie'd flow'rs... that lies, ----- on chal - ie'd flow'rs that



lies; And wink - ing Ma - ry - buds be - gin ----- to



ope their gold - en eyes; With ev - 'ry thing that

pret - ty is,* My La - dy sweet, --- a - rise, With

ev - 'ry thing that pret - ty is, My La - dy sweet, --- a -

f *decresc.*

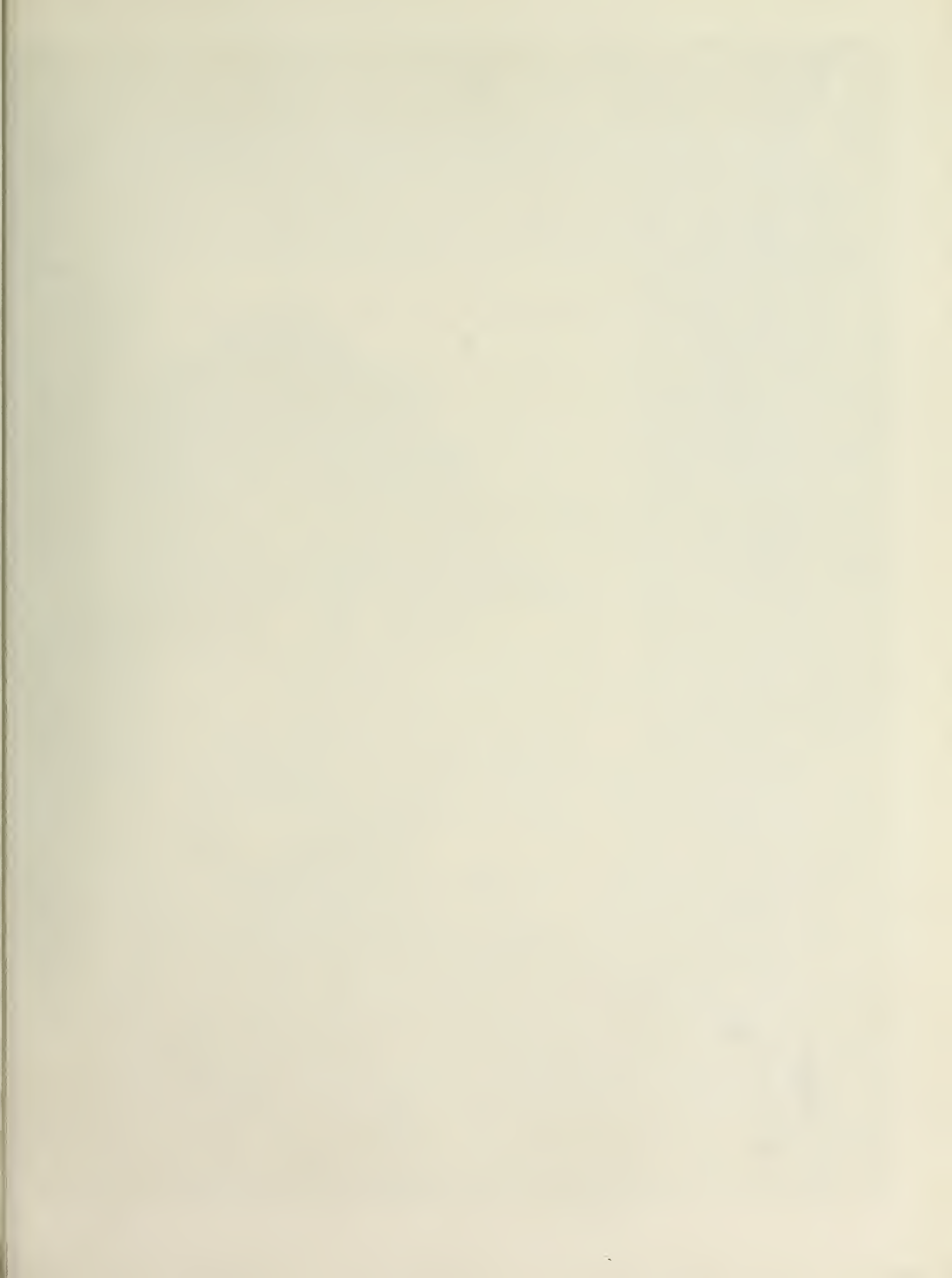
rise; ----- a - rise, ----- a - rise, ----- my

cresc. *f* *decresc.*

La - - dy sweet, --- a - rise, ----- a - rise, ----- a -

rise, ----- my La - dy sweet, --- a - rise!

p





When Daisies Pied, and Violets Blue

When daisies pied, and violets blue,
And lady-smocks all silver white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight.
The cuckoo then, on every tree,
Mocks married men, for thus sings he:
Cuckoo!
Cuckoo, cuckoo! O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer
smocks,
The cuckoo then, on every tree,
Mocks married men, for thus sings he:
Cuckoo!
Cuckoo, cuckoo! O word of fear,
Unpleasing to a married ear!

When Daisies Pied, and Violets Blue

Allegretto. Dr. Thomas H. Arne

The piano introduction is in 6/8 time, key of E major. It begins with a forte (f) dynamic, followed by a crescendo leading to a sforzando (sf) dynamic, and then a decrescendo to a piano (p) dynamic.

1. When dai - sies pied, and
2. When shep - herds pipe on

The vocal melody is in 6/8 time. The piano accompaniment features a decrescendo (dim.) leading to a pianissimo (pp) dynamic, followed by a piano (p) dynamic and a legato marking.

vi - o - lets blue, And la - - dy - smocks all sil - - ver white, And
oat - - en straws, And mer - - ry larks are plough - men's clocks, And

The vocal melody continues with the lyrics. The piano accompaniment provides harmonic support with a steady 6/8 rhythm.

cuck - oo - - buds of yel - - low hue, Do paint the mead - ows
tur - - tles tread, and rooks, and daws, And maid - ens bleach their

with de - light, 1.-2. The
sum - - mer smocks,

p *pp* *espressa.* *pp*

cuck - oo then, on ev - er - y tree, Mocks mar - ried men,

poco allarg.

mocks mar - ried men, mocks mar - ried men, for thus sings he:

sf *colla parte.*

ad lib.

Cuck - oo! cuck - oo! cuck - oo, cuck - oo! cuck - - - oo!

p *imitando.* *p*

O word of fear,..... O word of

imitando. *p* *cres.*

ad lib.

fear, Un - pleas - ing to a mar - ried ear, un - pleas - ing to a

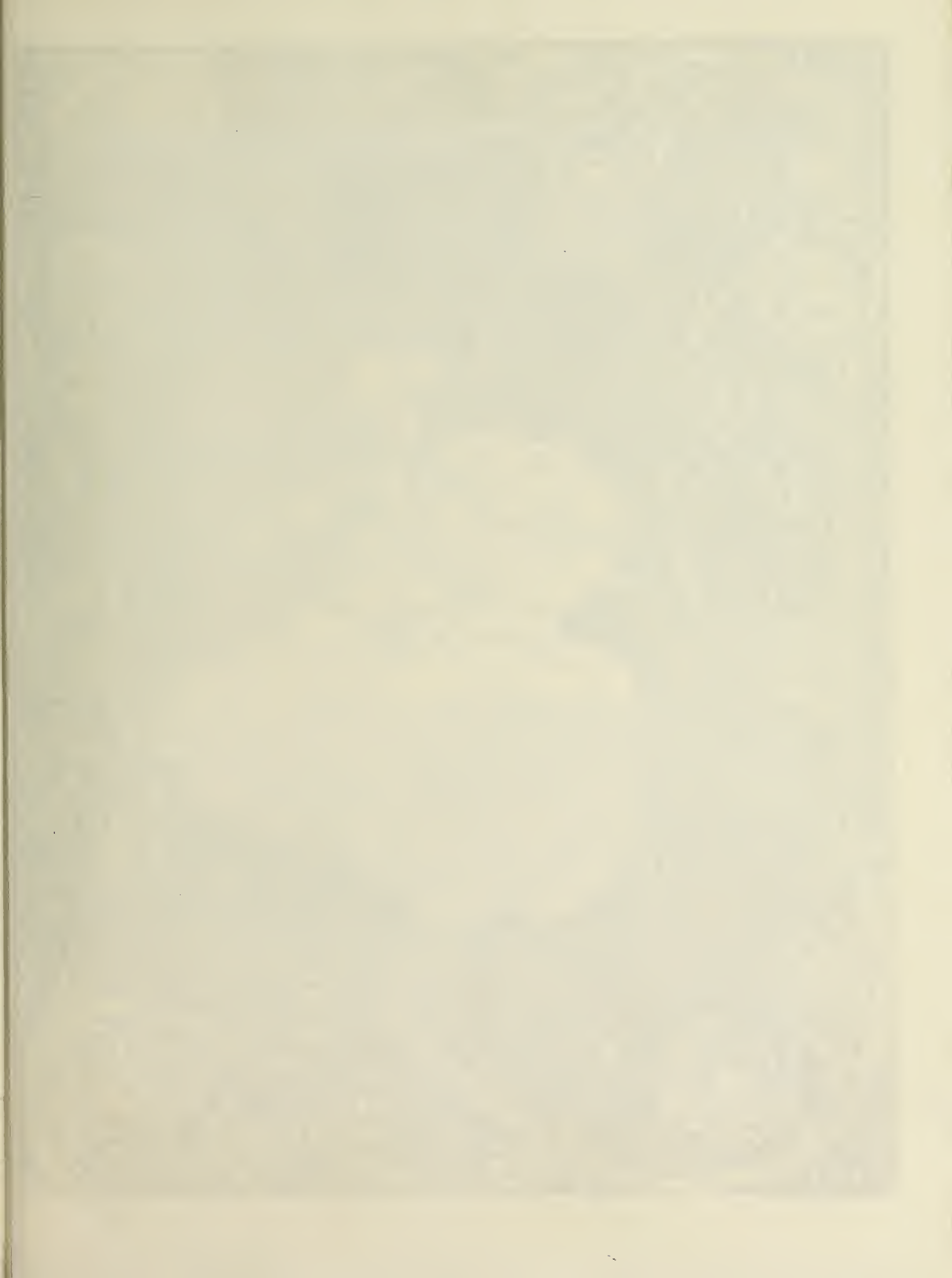
fp *p* *poco allarg.*

mar - ried ear!

colla parte. *f* *a tempo.* *sf*

p *dim.* *pp*

16270







Where the Bee Sucks, There Suck I

Where the bee sucks, there suck I,
In a cowslip's bell I lie;
There I couch, when owls do cry.
On the bat's back I do fly,
After summer, merrily.

Merrily, merrily shall I live now
Under the blossom that hangs on the
bough.



Where the Bee Sucks, There Suck I

Dr. Thomas A. Arne

Allegro.

p *grazioso e leggiero.*

cresc. *f* *dím.*

Where the bee sucks, there suck I; In a cows - lip's bell - I

p

lie; There I couch when owls do cry, when owls do

cry, when owls do cry. On the bat's back I-- do--

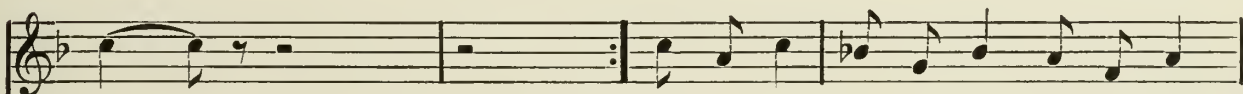
p *leggero.*

fly, ... I do fly, Aft - er--

p

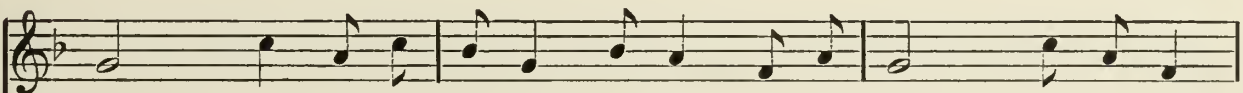
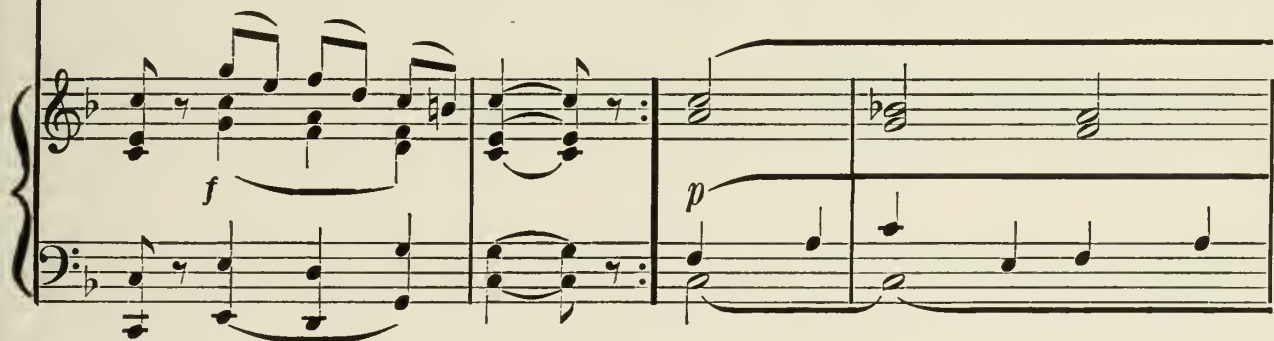


sum - mer, mer - ri - ly, mer - ri - ly, Aft - er --- sum - mer, mer - ri - -



ly, -----

Mer - ri - ly, mer - ri - ly shall I live



now Un - der the blos - som that hangs on the bough, Mer - ri - ly,



mer - ri - ly shall I live now Un - der the blos - som that hangs on the

bough, --- un - der the blos - som that hangs on the bough, Mer - ri - ly,

mer - ri - ly shall I live now Un - der the blos - som that hangs on the

bough, un - der the blos - som that hangs on the bough, un - der the

mf

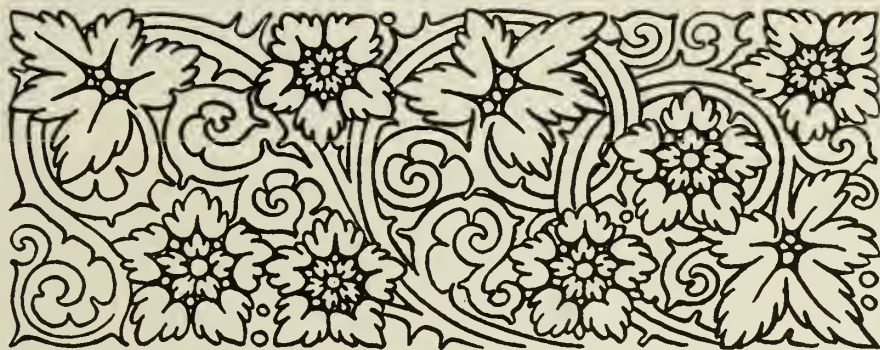
blos - som that hangs on the bough, --- un - der the blos - som that hangs on the

cresc. *f* *sempre col canto.*

bough. ----

f *dím.*





**Bid me Discourse, I will Enchant
thine Ear**

Bid me discourse, I will enchant thine ear,
Or, like a fairy, trip upon the green,
Or, like a nymph, with long, dishevell'd
hair,
Dance on the sands, and yet no footing
seen.



Bid me Discourse,
I will Enchant thine Ear

Allegro moderato, ma con anima. F. R. Bishop

mf

p *cresc.*

f

p leggiero.

16270

Sung by Miss M. Tree, as Viola, in "Twelfth Night."

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First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes, ending with a trill (tr). Bass staff contains a harmonic accompaniment of chords.

Second system of musical notation. Treble staff features a trill (tr) and a crescendo (cresc.) marking. Bass staff continues the harmonic accompaniment, ending with a forte (f) dynamic.

Third system of musical notation. Treble staff includes a trill (tr) and a crescendo (cresc.) marking. Bass staff continues the harmonic accompaniment, ending with a fortissimo (ff) dynamic.

Fourth system of musical notation. Treble staff contains the vocal melody with lyrics: "Bid me dis - course, I will en - chant thine ear,". Bass staff continues the harmonic accompaniment, marked *pp staccato*.

Or, like a --- fair - y, trip ----- up - on ----- the green,

I will en - chant thine ear,

Or, like a --- fair - y, trip ----- up - on --- the --- green.

Or, like a--- nymph,---

with *bright and flow - ing hair, Or, like a

nymph, or, like a nymph, with bright and flow - ing hair, with

cresc. *f*

bright and flow - ing hair, Dance, dance on the

cresc. *f* *grazioso.*

p

sands, dance, dance on the sands, on the sands, dance,---

pp

tr

tr *cresc.* *tr*
 and yet no foot - ing seen, and -- yet -- no --- foot - ing,
cresc. *col canto.*

seen.
f *ff*

p *espress.*
 Bid me dis - course, I
rf *rf* *rf* *pp*

will en - chant thine ear, Or, like a fair - - - y,---

trip up - on the green, trip, trip up -

on - - - - - the green. Bid me dis -

col canto. *a tempo.* *f* *pp*

course, I will en - chant thine ear, Or, like a ---

p

mf

p

fair - y, trip ---- up - on ----- the green,

f

I will en - chant thine ear, Or, like a --- fair - y,

p

f

trip - - - - up - on the green; Or, like a nymph,

p sempre leggiero.

or, like a nymph, with bright and flow - ing hair, with

bright and flow - ing hair, Dance, dance on the

cresc. *con grazia.* *p*

sands, dance, dance on the sands, on the sands, dance,---

sf sf sf

tr

and yet no foot - ing seen, and yet--- no---

tr cresc. cresc.

foot - ing seen, dance, - - - - - dance, - - -

tr

p

- - - - - dance - - - - -

- - - on the sands, and yet no foot - ing seen, and

(tr) *cresc.*

cresc.

yet, ... and yet no foot - ing seen, dance

..... dance, ... dance

..... on the sands, and yet no

(tr) cresc. f poco riten.

foot - - - ing seen, and yet, - - - - - and yet no

cresc. f p col canto.

tr

foot - ing --- seen. ---

a tempo. f

rf rf rf





Under the Greenwood Tree

Under the greenwood tree
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither!
Here shall he see
No enemy
But winter and rough weather.



Under the Greenwood Tree

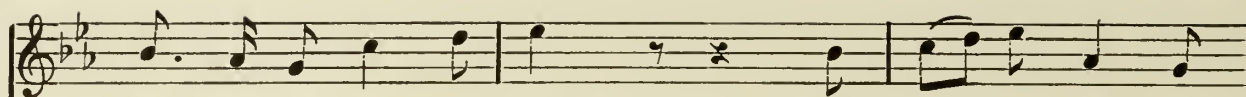
Dr. Thomas H. Arne

Allegro non troppo.

mf

p leggiero.

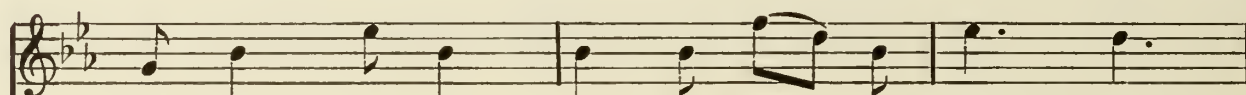
f



Un - der the green - wood tree Who loves to lie with

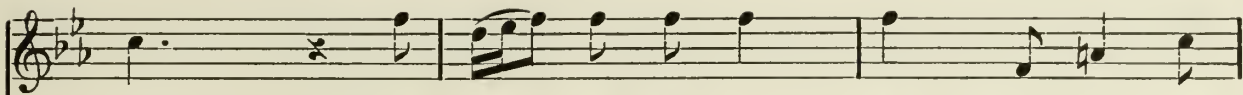


me, And tune his mer - ry note, his

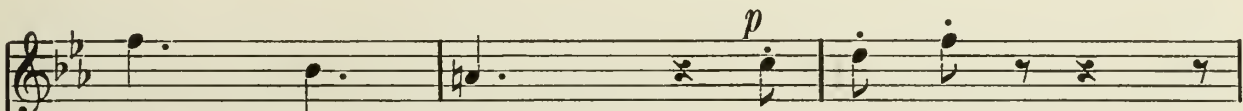


mer - ry, mer - ry note Un - to..... the sweet bird's

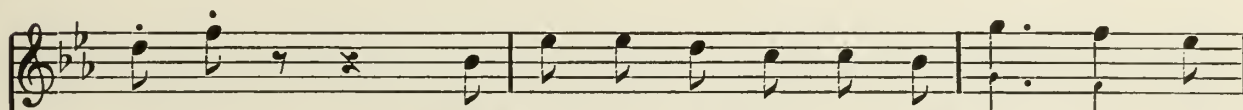




throat, And tune his mer - ry note An - to the

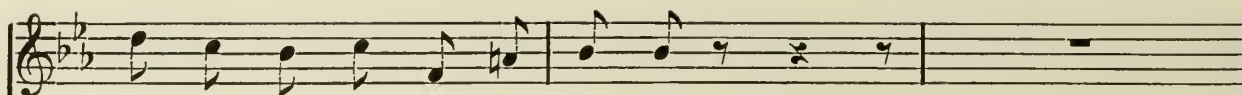


sweet bird's throat, Come hith - er,



hith - er, Come hith - er, come hith - er, come hith - er, come

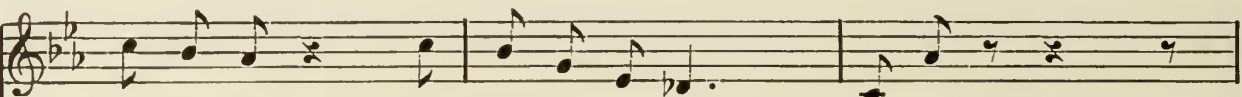




hith - er, come hith - er, come hith - er;

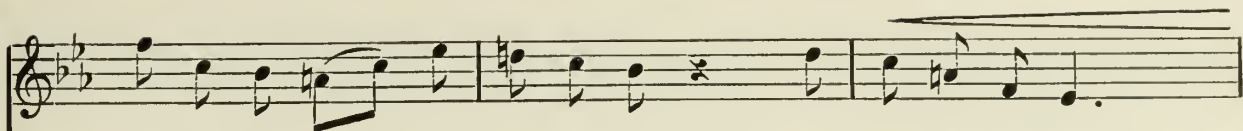


Here shall he see No

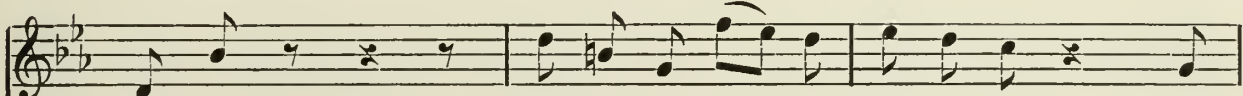


en - e - my, But win - ter and rough weath - er,





Here shall he see No en - e - my, But win - ter and rough



weath - er, Here shall he see No en - e - my, But



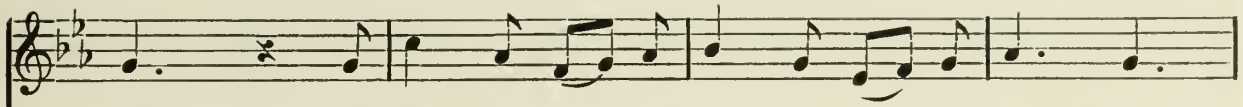
win - ter, but win - ter and rough weath - er, rough weath - er, but



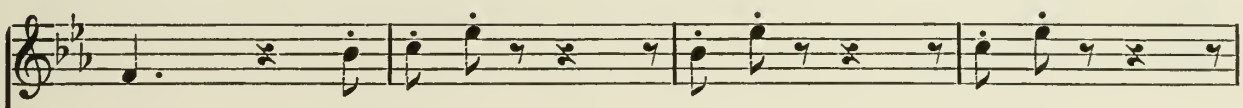
win - ter and rough weath - er.

Un - der the green - wood tree Who loves to lie with

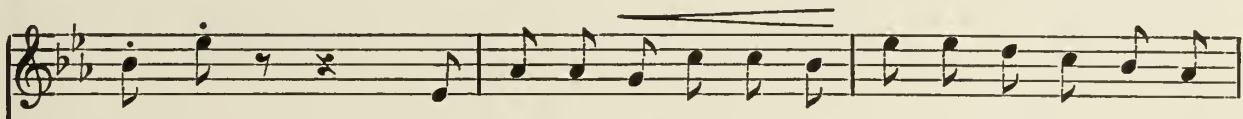
me, And tune his mer - ry note Un - to the sweet bird's



throat, And tune his mer - ry note un - to the sweet bird's

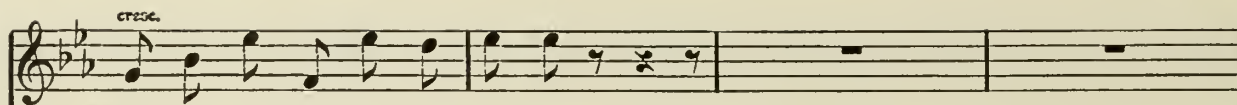


throat, Come hith - er, hith - er, hith - er,



hith - er, come hith - er, come hith - er, come hith - er, come hith - er, come





hith - er, come hith - er, come hith - er!



16270







Who is Silvia? What is She

Who is Silvia? what is she
That all our swains commend her?
Holy, fair and wise is she,
The heav'ns such grace did lend her,
That she might admired be.

Is she kind as she is fair?
for beauty lives with kindness:
Love doth to her eyes repair
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling,
She excels each mortal thing
Upon the dull earth dwelling;
To her let us garlands bring.

Who is Silvia? What is She

f. Schubert

Moderato

pp

1. Who is Sil - via?

pp

16270

what is she,..... That all our swains com -

mend her? Ho - - - ly,

fair..... and wise is she;..... The

heav'ns such grace did lend..... her,

That* a - dor - ed she might

be,..... That a - - - dor - - - ed

16270 * "That she might admired be" is the correct version; the English has been adapted to Schubert's setting of the German words.

she might be.

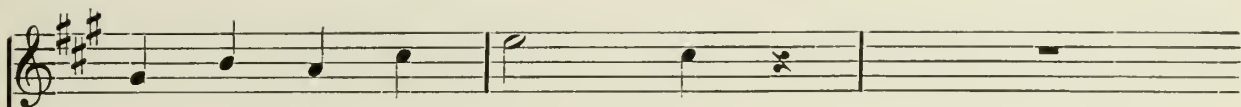
The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

2. Is she

The second system continues the musical piece. The vocal line has a half rest followed by a half note G4. The piano accompaniment includes a crescendo hairpin in the right hand and a dynamic marking of *mp* (mezzo-piano) in the third measure.

kind,..... as she is fair?..... for

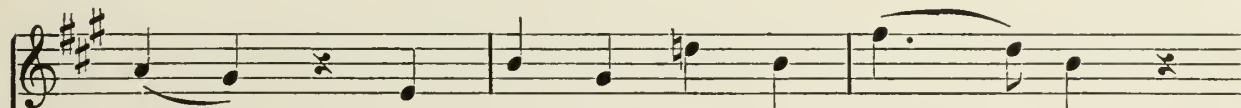
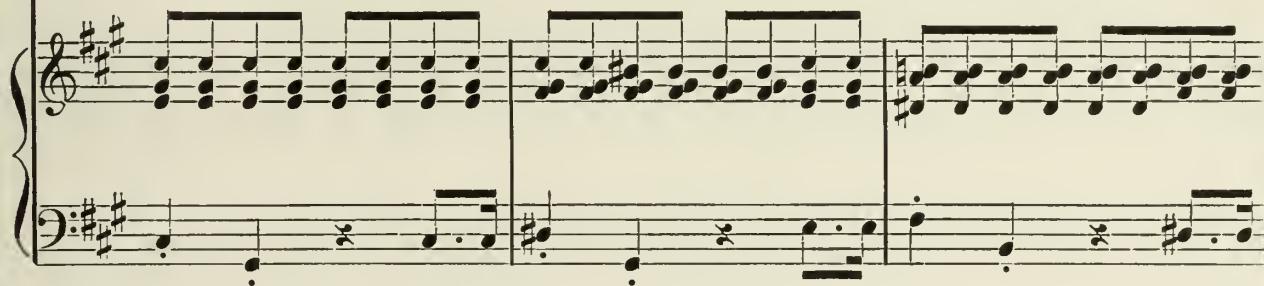
The third system concludes the page. The vocal line contains the lyrics "kind,..... as she is fair?..... for" with corresponding notes. The piano accompaniment maintains the established rhythmic and harmonic patterns.



beau - ty lives with kind - - ness:



*To her eyes..... doth... Love re -



pair,"..... To help him of his blind - - ness;





And, be - - - ing... help'd,..... in -

pp

This system contains the first three measures of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a series of chords in the right hand and single notes in the left hand. A dynamic marking of *pp* (pianissimo) is placed above the piano part.



hab - - - its..... there;..... And, be - - - ing

This system contains measures 4 through 6. The vocal line continues with the lyrics "hab - - - its..... there;..... And, be - - - ing". The piano accompaniment continues with similar chordal textures. A dynamic marking of *pp* is also present.



help'd, in - - - hab - - - its... there.

This system contains measures 7 through 9. The vocal line concludes with the lyrics "help'd, in - - - hab - - - its... there.". The piano accompaniment continues with the same harmonic structure.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line is written on a single staff with a treble clef and contains three measures of whole notes. The piano accompaniment is written on two staves (treble and bass clefs) and contains three measures of eighth-note chords. The first measure of the piano part has a fermata over it.

3. Then to Sil - via let us

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains three measures of whole notes. The piano accompaniment contains three measures of eighth-note chords. The first measure of the piano part is marked with a mezzo-piano (*mp*) dynamic.

sing,..... That Sil - via is ex - cel - - - ling,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains three measures of whole notes. The piano accompaniment contains three measures of eighth-note chords. The first measure of the piano part is marked with a mezzo-piano (*mp*) dynamic. The system concludes with a double bar line and a repeat sign.

She ex - cels..... each

mor - - - tal thing..... Up - on the dull earth

dwel - - ing; To her...



let us gar - - - lands... bring,....

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The lyrics "let us gar - - - lands... bring,...." are written below the notes. The piano accompaniment consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler bass line.



to her let us gar - - - lands bring.

This system contains the second line of the vocal melody and the next two staves of the piano accompaniment. The vocal line continues with the lyrics "to her let us gar - - - lands bring." The piano accompaniment continues with the same patterns as the first system, with a right-hand staff and a left-hand staff.



This system contains the third line of the vocal melody and the final two staves of the piano accompaniment. The vocal line ends with a final note. The piano accompaniment concludes with a final chord in the right hand and a final note in the left hand.

